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Visvakarma, Lord of the arts, master of a thousand handicrafts, carpenter of the Gods and builder of their palaces divine, fashioner of every jewel, first of craftsmen, by whose art men live, and whom, a great and deathless God, they continually worship.

Mahabharata.

The instancy of the present often limits our sense of history to the more recent past. But the way of life we uphold and the philosophies we share go far back beyond memory. For the inquiring mind, the story of man and his achievements offers a rewarding experience. The story is not just the dry study of epochs, of countless kings and nameless multitudes, but a magnificent journey, which has lifted mankind up from his cave to become the heirs and custodians of the collected knowledge of thousands of past societies.

The story is filled with colour, romance, pageantry and thrilling adventure; it tells of the genius that has dignified Man, the discoveries that have opened up for him new worlds, and of the dreams that have become man's faith and have succoured and sustained him.

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The process of civilization has given us laws, preserved government and fostered faith. It has given us traditions, ideals and our arts.

It is in art perhaps that man has found his most eloquent and lasting self expression, for so long as man has been upon the earth, he has been curious and has sought ways to portray and describe his wondrous world, the experiences that catch his fancy or influence his life. He has risen from the simple primitive paintings on the walls of a cave, to the supreme glory of building great and enduring monuments of his love of god.

Often man's art has been his principal gift and only lasting reminder of whole civilizations.

The appreciation of art, and its history, the awareness of its wonder and beauty and the recognition of its emotional rewards has been a gradual and continuous awakening. India has an astounding treasury of great art, and her art history reveals the story of her peoples, their love of god and of their constant striving to build lasting memorials to their faith.

"Gods images are of these kinds : of stone, metal, painting and the mind. . . . with love in his heart the devotee should conduct My worship."

". . . . with cloths, garlands and fragrant paste, My devotee should decorate My form suitably and with love. With faith My worshipper should offer to me water to wash, sandal, flowers, incense, light and food of different kinds, also attentions like anointing, massage, and devotional hymns and prayers, these may be done on feast days and even daily."

". . . . One should engage himself in singing of Me, praising Me, imitating My exploits and acts, narrating My stories, or listening to them. . . ."

Bhagavat-Purana.

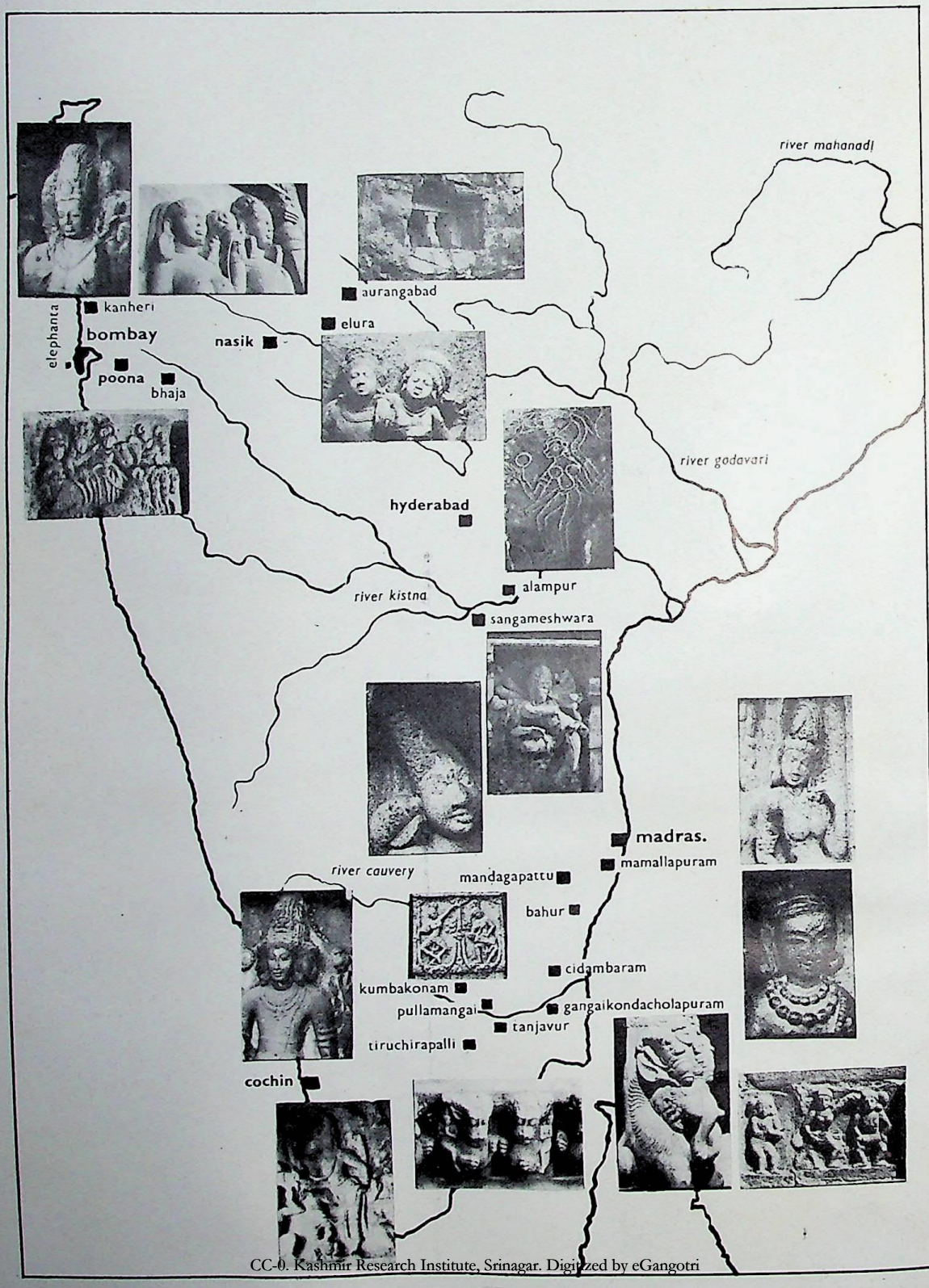
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Indian Sculptures 200 B.C.-1200 A.D.



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mahabalipuram















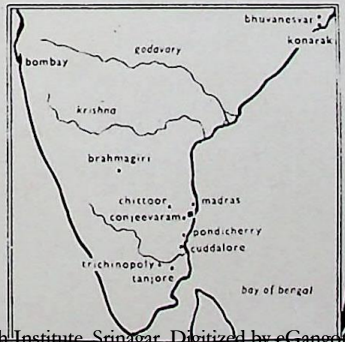












pidari rathas

kotikal mandapa

mandapa

gopis churn

koneri mandap

elephant group

valayankuttai ratha

ganesa ratha

monkey group

varaha cave II

arjuna's penance

rayala gopuram

pancha pandava mandapa

talasayanaperumal temple

mahishasura rock

shore temple

ramanuja mandapa

olakkanatha temple

mahishamardni cave

varaha cave I

buckingham canal

dharmaraja-ratha

arjuna ratha

bhima ratha

draupadi ratha

nakula-sahadeva ratha

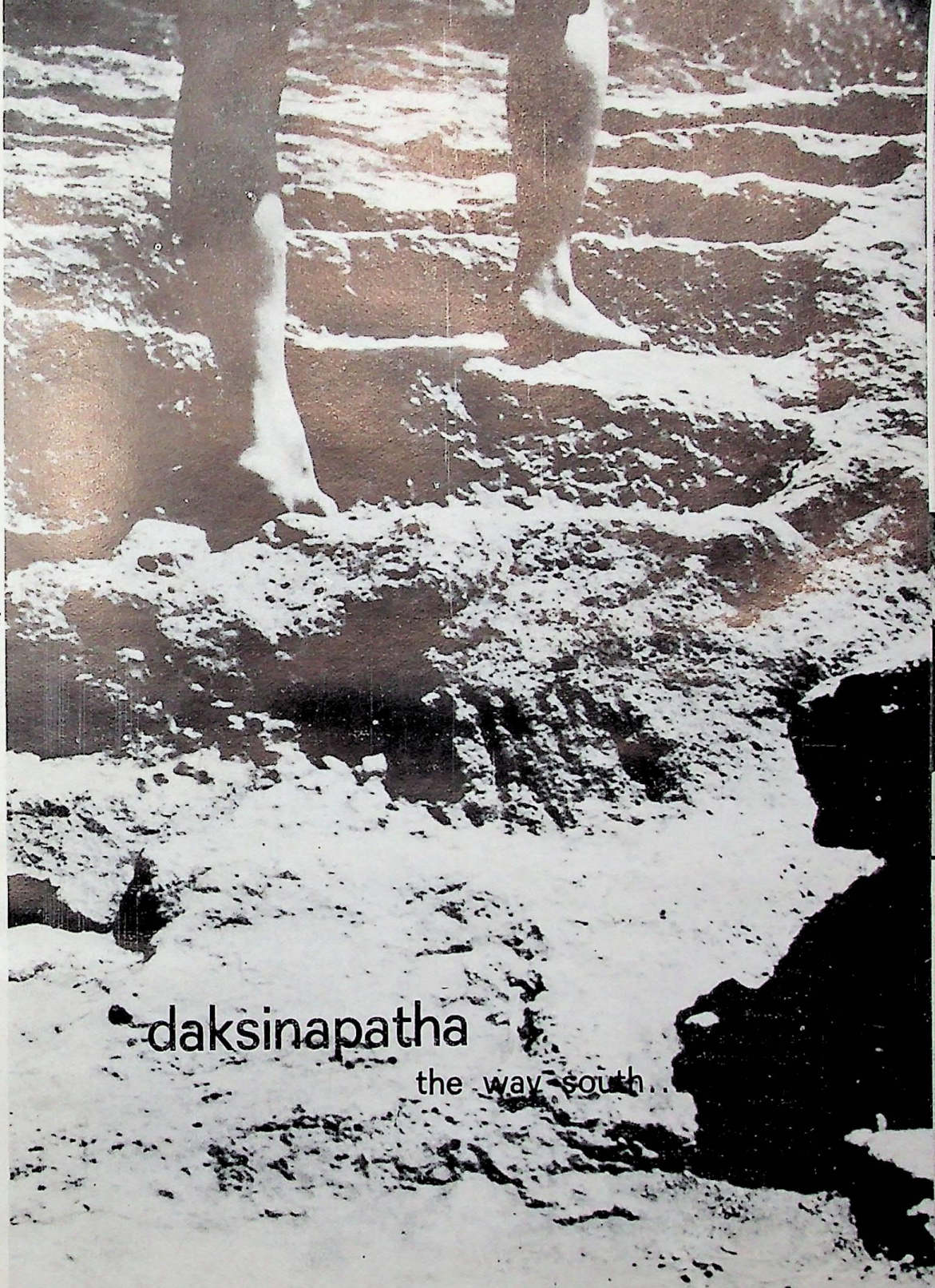
five monoliths

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Bhaja

Western India 'Bor Ghat'

Malavli

BOMBAY.

MAURYA OR POST MAURYA—3rd or 2nd CENTURY B.C.

The Rise of Monasteries—for meditation and gaining insight.

The further development of early monastic cloisters as **dhamma—vinaya** gained impetus with the embracing of the Buddhist faith by the great Mauryan Emperor Asoka. His adoption of Buddhism was a matter of inner urge and personal faith, his conversion saw monastic life develop a missionary movement, calculated to bring the teaching of the Buddha

'the good of the many, the happiness of the many'

out of the cloisters to the people.

The glorious reign of Asoka enabied Buddhism to flourish and spread far and wide. His enlightenment caused him to have placed all over his vast empire, in indelible epigraphs on rocks and pillars, edicts and rescripts evincing his concern and sensitiveness to the contending faiths that prevailed in his own time among the people.

His age was to be referred to as the **"first glad confident morning'** of religious tolerance. This peace, this understanding, this love made fertile the ground for Asokan missionaries to travel extensively and, with their zeal to establish cave monasteries (lenas) a good many of which, started in the second century B.C., are proliferated in hundreds along the hills of the Western Ghats from Saurashtra to Mysore—**daksinapatha—the way south.**

'Lasting as the hills and rivers'

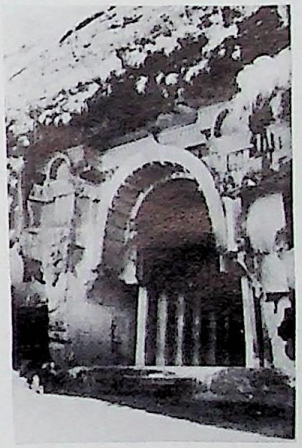
Synchronising in the wake of spreading religious faith and the growing need for viharas and chaityas (monasteries and halls), the monks were fascinated by the isolation of the wild rugged mountainous terrain of the Western Ghats. The secluded hills with their perpendicular sides presented to them, their patrons and the craftsmen alike a challenge

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to excavate the living rock, to rear enduring monuments to the greater glory of their faith "lasting as the hills and rivers". Rendering into stone perhaps for the first time, from wooden structures which must have preceded them, with piety and passionate devotion, the highest skill, daring and patience, the qualities of the rocky hills, which had attracted them, gave shape before their hand-held tools. Seeing before their eyes, their ambition and the perpetuation of their work.

From the quiet hillsides were conceived wonders of architectural construction, the tough durable deccan trap, lending solid grace to lofty shrines with pillared halls, living rooms, all often embellished with sculptural motifs and designs. Think for a moment as you look at these great works of man, of the mighty labour and the stupendous cost involved, of the inventive development of an architectural scheme, the sacred sculptured figures of man made faith and man made Gods.







Buddhism, whilst continuing to flourish and gain strength, maintained an attitude of tolerance toward those who still experimented with new faith. Old ways were not easily changed and traces of nature deities and the ancient Vedic gods, their hymns and rituals lived on in the beliefs of the people. Often they were the subject of inspiring and realistic portrayals in art. Bhaja is witness to this religious tolerance for here carved in stone is faith and its representation in art living side by side. So it is that Surya accompanied by two ladies driving across the glowing sky, in a four horse chariot, the night falling and in flight below their pounding hoofs—amorphous powers of darkness grotesque, fearful of the light.

Then Indra as the storm god on the cloud elephant Airavata, royal and unafraid, his trident holding attendant basking in Indra's glory. The elephant brandishing in his trunk an uprooted tree, striding forward across a landscape full of people and animals, mythical and strange.

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The Krsnagiri (Kanheri) Cave Settlement

BOMBAY

ANDHRA PERIOD—25 BC-320 AD

"GIFT OF PIETY"—Deya Dhamma

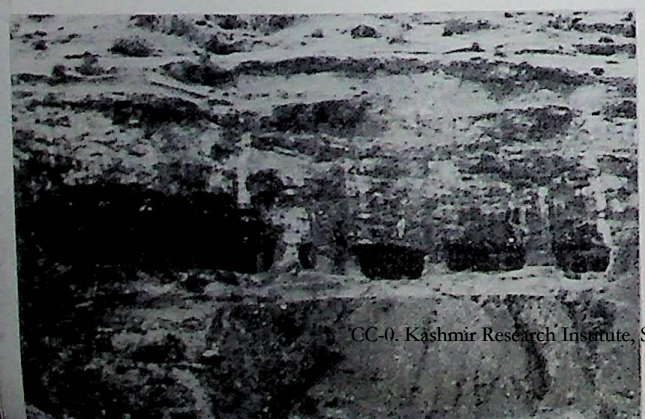
Following the decline of the Mauryan Empire, the Andhra Kingdom of South India was in the later period of its expansion in possession, from 'sea to sea', of the entire region of the Deccan. They maintained a fine system of communications and the sea ports they established on the western and eastern sea boards were open to trade with Europe and Asia. Buddhist missionary activity continued and the close proximity of the west sea coast ports of Sopara and Kalyan, both important trade centres, accounts for the prosperity of Kanheri, which became the largest Buddhist settlement in Western India. In a donatory inscription in one of the Caves an apt name is given—**'The Sea View'** and even today from the hillside there is a fine view of a slimmering stretch of the sea in the distance. The Panel of Donor's couples in the front verandah of the chaitya is enclosed within a powerful frame, calm and self assured, smiling with exaltation, bearing flowers of offering, standing in graceful stillness, enraptured in meditation.

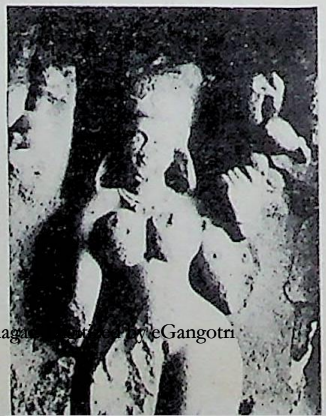
The Aurangabad Caves

6th-7th CENTURY A.D.

MAHARASHTRA.

For almost two centuries the craftsman's tools were silent, until the fifth century ushered in the second phase of rock cut cave architecture. Inspired and enriched by the accomplishments of the past, and stimulated by the growing needs of Mahayana Buddhism, Hinduism and Jainism, cave architecture entered into a new creative drive, heralding in a most glorious period that rose to great heights in visual art. With an ability and assurance born of mastery, the sculptors worked like "Titans and finished like Jewellers". Here. at the cave temples of Elura & Aurangabad, was sculpture on a gigantic scale, far beyond the wildest conception of the most daring sculptor of any age.





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Alampur and the Sangameshvara

South Deccan
ANDHRA PRADESH.

LATE CHALUKYAN PERIOD—700-900 A.D.

Alampur, a flourishing village in the south east taluk of Raichur district of old Hyderabad State is separated by the Kistna river from the Mahbubnagar district in the north and by the Tungabhadra river from the old Madras district of Kurnool in the south. The deep red swirling Tungabhadra river, stirring the sands from its bed, surges by the overlooking temple sites, rushing onwards over the flat countryside until it meets up with the Kistna river. Here, where the confluence of the two great rivers occurs, stands lonely and isolated, bare of habitation, the Sangameshvar temple. On either side the river banks descend steeply to the waters which meet and mix together in a whirling pool.

The caves and mountain tops are ancient residences of the Gods, who also love to dwell on the banks of rivers. The meeting of the two rivers is a particularly holy place, a dwelling place suited to the Gods.

Perhaps it was that whilst still at the height of their power, the Pallavas sent South Indian masters to the Deccan as part of a cultural exchange. Here at the Sangameshvara, where the two great rivers meet, a fusion of the two great schools of art also took place, effecting a combination of the two styles. Within the cradle of the two rivers, was developed an important art centre of early structural temple building—a gradual emancipation of the architect from the techniques of carpentry and cave architecture. Great stone blocks without mortar, rested together to raise a form of beauty, a stone building, the dimensions of which decrease as it rises upwards. The doors are guarded by powerful dwarapalakas, the ceiling is full of swirling nagas and the stone blocks are decorated with scenes from the lives of Gods.





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The Cave Temples of Elephanta

(Gharapuri—-Agrahara-puri)
BOMBAY.
RASHTRAKUTA DYNASTY—8th CENTURY A.D.

About seven miles north-east of Apollo-Bunder, the Island of **ELEPHANTA** rises out of the glistening sea, quiet and calm, far away from the bustle of the city of Bombay. The cave temples situated on the western and eastern hill side are dedicated to the glory of SIVA.

ARDHANARISVARA-SIVA, the lord who is half male and half female. Emerging from the unformed rock of the cave, leaning against the great bull Nandi, the dramatic image of Ardhanari in whom is symbolized the twin natures of the universe—and, consequently, of man, wherein the principles, opposed, paradoxical, yet complementary, are one complete organism, the creative powers of the male and female fused together—**SIVA** androgynous, symbolic of divine unity, smiling, enigmatic, from deep within the all pervading silence of the great cave, is hewn into the living rock.

GANESHA (a detail of the Nataraja Panel) the elephant-headed one who rises above the youthful war god. Both are the sons of Siva. It is said that Siva one day while sitting with Parvati, desiring to test the knowledge of his sons, called them together. They gave attention to their father's words, who said, "which of you can first journey round the world, and return to sit at my feet". Kartikeya without a word immediately mounted his peacock and flew away, towards the Sun, the great wind Vayu blowing him along. Ganesha rose slowly and perambulated around his mother and father to return once again to sit quietly before them. Within moments, Kartikeya was back, proud, youthful and breathing hard, his deed accomplished, to find that his brother had achieved the task before him.





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The Elura Caves

MAHARASHTRA

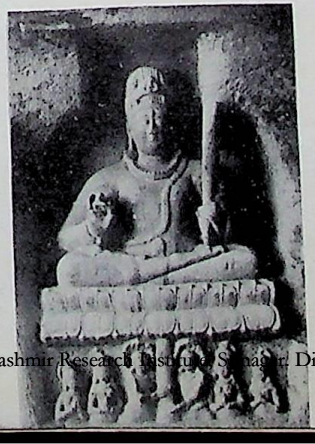
RASHTRAKUTA—7th-8th CENTURY A.D.

Life timed and Art timeless

In the hills, tuneful with the songs of birds, and during the monsoon, with the sound of waterfalls cascading in between clefts of black rock, sparkling waterfalls on their annual visit come to life again, carving once again deeper into the place of their birth, and sometimes, to start anew over some fresh moss-covered rock, first a gentle trickle, and then with a cloud burst, a forceful rush. Here is a magical quality—something so ineffable, so deep, and fine that it lends itself only to actual visual experience. Small wonder that these hillsides were the scene of fertile and inspired transition witnessing the ascendency of Hinduism—a movement which was to gain great momentum. All these caves and temples are adorned with exquisite sculpture. The great Kailasa, a most ambitious and truly stupendous and unrivalled undertaking in rock cut architecture stands supreme. Starting at the top with great skill and unerring precision cutting downward into the mass of rock until between the sides was given shape a temple balanced upon the backs of an imposing frieze of elephants and lions giving the impression that they bear the whole burden of this enormous shrine—such audacity, such imaginative power.

For several centuries now, religious life in these Hindu settlements has been extinct but not the art and in the silence of the forsaken caves and temples one may fancy whisperings in many voices—silent voices of the past—on life timed, and art timeless.





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Bahur

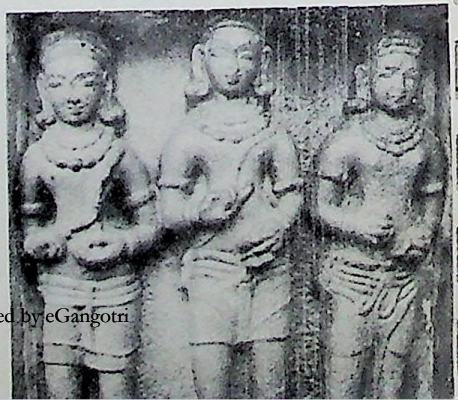
Mulanadar Temple
Pondicherri
MADRAS.

RASHTRAKUTA (KRISHNA III—850-900 A.D.)

BAHUR—The Beautiful :

A small rural village not far away from the main road between Pondicherri and Cuddalore, where the tiny streets come to life in the early morning when the promising warmth of the rising Sun awakens the village. The stillness is broken by the clear powerful notes of the Nagaswaram rising up into the cool morning air, following the swift beating rhythm of the talam from the cymbals and the mridangam. With a great clanking the priest swings the tongue of the big brass bell, heralding the beginning of another day.

During the Pallava period this small village was an important town in the district of Aruvanadu. Here was situated a Sanskrit College and this seat of learning, which was patronized very widely received the revenues of many villages from round about. An inscription tells of the marriage of Pallava King NANDIVARMA with SANKHA, a princess of the Rashtrakuta family, to whom was born NRIPATUNYA. It goes on to say that he was a young and handsome prince who came to the throne quite early in his life. He was successful in his battles with the PANDYAS and his reign thereafter was peaceful. He pursued the arts and literature, no doubt, a trait inherited from his worthy predecessors. The facade of this beautiful temple shows a number of bass-reliefs, unusual in style and they were perhaps the work of a sculptor who might have come to this place as part of the dowry of the Rashtrakuta Princess.



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Cave Temple at Mandagapattu

South Arcot District
MADRAS.



PALLAVA PERIOD—MAHENDRA STYLE—610-640 A.D.

"without metal and without mortar".

Mystery surrounds the origin of the Pallavas. Legend relates, in the Tamil epic Mani-mekhalai, that the first Pallava king was in a shipwreck, and came ashore with a twig (Pallava) of the Tondai-creeper (Caphallandra—Indica) coiled round his ankle. This incident gave him the name—Tondai-man, and the territory ruled by the Pallavas came to be known as Tondai Mandalam the Realm of the Tondai. Out of the swirling mist of legends and myths that surrounds the succession of the early Pallavas, the son of Simha-Vishnu, Mahendra Varman rises, as the first great builder of this dynasty; his works along with those of Mamalla and Aparajita who followed, have in stone immortalized the age of the Pallavas.

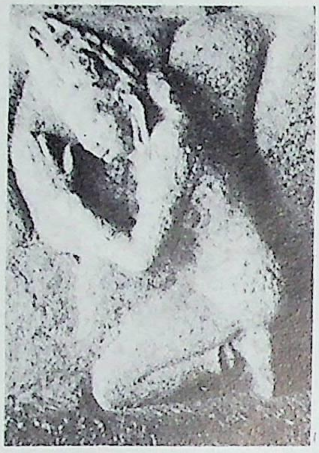
The cave shrine of Mandagapattu is one of the earliest excavations of Mahendra, who naively and joyously asserted, in the exultant poetic expression he caused to be inscribed in this cave, his first essay in excavation.

"This is the temple caused to be constructed by (King) Vicitra—Chittra (a title of Mahendra) for Brahma, Iswara and Vishnu, without bricks, without timber, without metal and without mortar".



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Mamallapuram

Chingleput District

MADRAS

PALLAVA PERIOD—MAMALLA STYLE—560-670 A.D.

KADAL-MALLI-TALASYANAM—Mountain near the sea

Narashimha Varman, the Mahamalla, succeeded to the Pallava throne of his great father Mahendra, to become one of the most accomplished sovereigns of the dynasty of Simha-Vishnu. Considerably expanding the Pallava empire during his short reign, he enlarged and embellished the maritime centre of Mamallapuram—**the place of Mahamalla.** This now small fishing village, romantically placed within range of the spray from the surf, washing and surging on the rocky coast, must have been ancient even in Pallava times. Lying some 35 miles from Madras, the road, ribbon-like and almost straight, passes through small wayside hamlets and palm shaded villages. The face of the land around is breath-taking and beautiful and many are the captivating village names—Semmencheri (the village of red earth)—Kodaiyur (the village of umbrellas)—Ookyamthorampakkam (several places by the lakes.)



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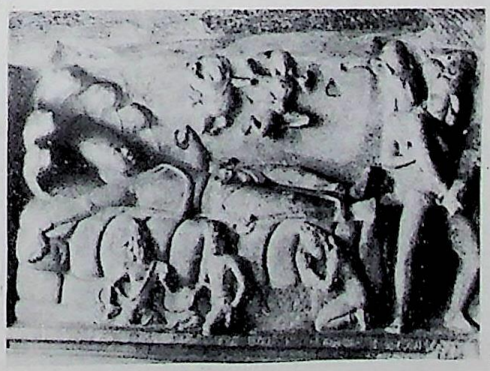




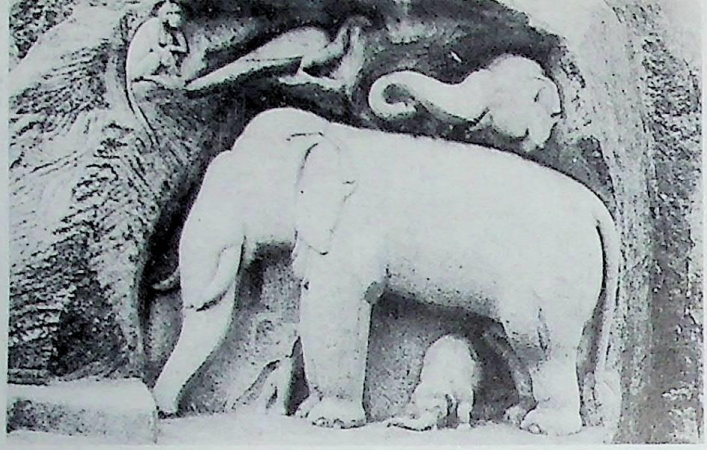
Far on the horizon in all directions, great outcropping rocky hillsides add their attraction to the countryside, until suddenly crowned by the appearance, high on the top of a lone hillside, the OLAKKANATHA TEMPLE surmounts all the great monumental works of Mahamalla. Flat-roofed, it may well have been used as a light house by the sea-faring Pallavas.

MAHAMALLA (the great Athlete) introduced a new era of Pallava architecture by shaping free standing monolithic shrines from enormous boulder like outcrops, with an eminent sculptural output, culminating in the gigantic open air rock-cut myth of KIRATAJUNNIYA, the descent of the Ganges, a noble theme carved in high relief, covering the entire face of a cliff, standing out as a brilliant composition, emcompassing within its fold a vast world of hunters, beasts of the jungle gods, ascetics, naga deities and semi-divine beings. Modelled with loving care, supple and graceful life size figures, poised and dignified with slender and refined contours, seem to be emerging in a continuous process from the rock. All the works at Mamallapuram have an intense naturalism, distinguished and restrained, animals particularly, master-fully portrayed. Here is joy and ecstacy, love of existence, life, frank and direct, and yet in a detached way the sculptor has sought to touch those who seek the spirit of his work.





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Depicting life in its natural surroundings, the artist's sympathy and humour is revealed in the cat, which emulating austerity, eyes the playful mice, and the family of monkeys which suckle their young ones. Then, wrested from the rocks, the great Gods, sometimes more secular than divine, the sculptor's chisel marks bringing out more vividly the mind and the eye behind the hand that sought to bring to life the rock hewn figures of his imagination.

Elegant, elongated figures, kneeling devotees attendant upon the gods, powerful youths on guard, posture, twist and turn, then suddenly one hand on hip leaning lightly on the lintel from which he is carved, while the other moves swiftly his head over a raised shoulder as if he has heard a sound in the night, 'Who dares to wake the eternal slumbering God'—a gesture magnificent and proud.

From within the peace and quiet great sounds of battle, and Durge mounted on her lion, rides across the scene brandishing her weapons. She gives fight to the demon buffalo, and warriors tumble from above. Such a clash of noise, such power, and all the energy of the moving battling figures are captured from the still and unmoving rock.

During his lifetime Mahamalla raised the Pallava power to a glory unprecedented in its history, and when he died his work continued and continues to live after him.





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Gangadhara Siva

Tiruchirapalli

MADRAS.

PALLAVA PERIOD—MAHENDRA STYLE—610-640 A.D.

Emerging after many battles and encroachments into their territory, as the dominant power in Tamilnad, the Pallava Kings, between constant conflicts and dealing with wordly affairs, gave time for the pursuit of the spirit, by building lasting monuments to the glory of God. Casting their eyes up into the Heavens, their visions were transformed into some of the greatest artistic achievements to be seen.

They were of great consequence, Mahendra Varman and his son Narasimha Varman, both memorable and accomplished figures in the history of Tamilnad. They were brilliant for a continuous period of successful civil administration providing peace and security, the pursuit of civic occupations—literature, music and science. Their accomplishments were many sided, and Mamaila, who followed in the lofty footsteps of his kingly father, must have taken pride in the versatile and art loving ability of his father, who earned in his life time a multiplicity of titles—**Vicitra-Chittra** (curious or myriad minded)—**Chetthakari** (Temple builder)—**Chitrakarappuli**—(tiger among artists). The vigorous art movement he initiated was amply followed by his son.

One of the noblest creations of the Pallava times is the Gangadhara Siva, dignified and lordly. He received with seeming indifference the proud gushing stream of the River Ganga or just two locks of his hair.

The Nagesvara Temple

Kumbakonam

Tiruchirapalli District

MADRAS.

EARLY COLA—10th CENTURY A.D.

'built like jewels'.

Inheriting and continuing the Pallava traditions, the Colas, in the early years of their reign, caused to be built numerous temples, which although small in size, were built like jewels. Their size suggested limited resources, but their variety and innovations imply a period of local development and aesthetic striving. The unusually beautiful Nagesvara is representative of this phase, and is remarkable for the almost life-sized sculptures carved in such high relief as to appear almost in the round. In graceful attitudes, they probably portray comtemporary princes and princesses or at least donors of the temple.

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The Brahmapurisvara Temple

Pullamangai

Pasupatikoyil

Tanjore District

MADRAS.

Pasupati—the lord of the creatives

With the decline and fall of the Pallavas of Kanchi, the rising Cola dynasty annexed their territories and for some 300 years ruled the Coromandal coast and a part of the Deccan, giving security to the people and supporting a flourishing cultural and social pattern of life. VIJAYALAYA, the first of the Imperial Colas, came to the throne about 874 A.D. and a temple in NARTAMALAI, Pudukkottai, bears his name. Among the early Colas, the most notable kings were RAJARAJA and RAJENDRA, 985-1042 A.D., during whose reign the power and influence of the dynasty reached its zenith.

Early Cola temples in the main are a continuation and development of the tradition of the Pallavas. Their finest sculpture is incorporated with the fabric of the temple and much importance is given to the larger images usually placed in niches carved in high relief. Here and there is found a greater mastery of stone cutting technique and a more fluent natural style attaining at times an almost ethereal serenity and beauty. A detailed individualized realistic treatment of jewellery and costumes, particularly light drapery, are hall marks of Cola Sculpture.



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The Brahmapurisvara Temple situated in the tiny hamlet of Pasupatikoyil is most excellently preserved and is one of finest examples of early Cola architecture. The temple, contained within a surrounding wall, has a garden like setting and the green of the flowering bushes enhances the striking splashes of red-grey and yellow which age and weather have painted on to the stone blocks from which the temple is constructed. Tamil inscriptions, of the 10th or 11th century carved on the walls, tell fascinating details of its early history. Dating from the early years of the tenth century, the temple is dedicated to Siva, and is decorated with some of the finest sculptures made more glorious by the handiwork of nature, who in adding her touch over years has sought to give colour and splendour to the sculptor's expression of love, of the world he knew, of the intensity he felt, which with skill and endeavour is reflected in the religious forms he so marvellously executed. Here it is that these unsigned masterpieces speak for their makers, not as individuals but as the work of developing schools of sculpture influenced by the moods and modes of the changing times.

These sculptures speak for themselves—Brahma portrayed as a handsome young prince, calm and gracious, the quaint bhuta-ganas attendant upon Vignesvara and the lively young maiden with her servant. Nowhere else is to be seen the tall slender and serene youthfulness of these sculptures.

Small and quite exceptionally carved panels 'stories in stone', depict a great variety of scenes and figures: Manmatha,—the God of Love: Gajasurasamharamurthi—Siva the slayer of the Elephant demon; Kalarimurti—the enemy of time.

Time has given to this temple its greatest gift—the GIFT OF AGE AND MELLOWNESS.





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The Brihadisvara Temples

Tanjavur & Gangaikondacholapuram.

Tanjore District & Udayarpalayam Taluk—Tiruchirappalli District MADRAS.

RAJARAJA COLA AND RAJENDRA COLA

985-1012 A.D. and 1012-1044 A.D.

MALIGAIMODU—Palace Mound:

For many miles from Tanjore can be seen the great tower of the temple reaching loftily into the sky, symbolic of the earth bound but heaven seeking spirit of man. Heroic in proportions, these mighty works are born of the genius of Rajaraja I and Rajendra, his son, the two great imperial designers of the Cola realm. Both these temples are fitting memorials to the material achievements of father and son. Tanjavur Brihadisvara is the largest and tallest of all Indian temples. It is a masterpiece constituting the high watermark of South Indian architecture. The temple at Gangaikondacholapuram, the creation of Rajendra, was in many ways meant to excel the work of his father. Erected in 1030 A.D., only two decades after the temple at Tanjore, it is larger in plan, though not so tall. It is much the same in style and in arrangement follows its predecessor, but the greater elaboration in its appearance testifies to the affluent state of the empire under Rajendra. Both the temples have massive larger-than-life size sculptures —Saraswati, benign and with Godly dignity, sits and receives those who seek to learn and Chandesanugrahamurti, where Rajendra has placed himself in the guise of Chandesa humbly and devotedly at the feet of Siva to receive the laurels of victory, which the great God lovingly winds as a wreath upon his head.

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In the service of these temples, fine arts were encouraged. Sculptors, painters, wood carvers and image makers were all a vital part of the great scheme of things. Standing today in the great courtyard before the mighty tower one could look back with an inward eye, the soft falling dusk and the gathering of people bearing offerings of flowers and fruits, some to worship, some to rest, living today something of what was yesterday. The evening air full of sweetness, chanting priests conjuring up for a moment the living past, when dance and music were employed to serve the temple—when temple life was both a ritual and an entertainment, a part of every day life. Here and there the gardeners will still be working, garland makers selling their flowers, watchmen preparing to guard the hours of night and hosts of other officials and servants of the temple moving to and fro. Almost a thousand years have gone by, but the small children play innocently, their feet pattering on the cool stone slabs much as other children did when the temple was first dedicated by its great founder.

Slowly the night falls, torches journey around the shrines, silence prevails and the great doors close with a resounding boom, enclosing within the spirit of the past, guarding this great home of Hindu life for all time to come.







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A Sculpture of
Tirunavukkarasu Swami
known as APPARSWAMI.

'King of the Tongue'

"Thou to me art parents, Lord,
Thou all kinsmen that I need,
Thou to me art loved ones fair,
Thou art treasure rich indeed.
Family, friends, home art Thou,
Life and joy I draw from Thee,
False world's good by Thee I leave
Gold, pearl, wealth art Thou to me."

Appar was an author of a greater part of the **Tevaram**, a collection of hymns. This work is held as canonical by Tamil Saivites. The Tevaram hymns were composed between 600 and 800 A.D. and they were co-authored by the saints **Sambandar, Sundara** and **Manicka Vasakar.** Manicka was also the author of the **Tiruvachakam** or **"sacred utterance."**

These famous saints wandered throughout the Tamil country singing their way from shrine to shrine. Their hymns written at different periods show a truly religious nature with a deep-rooted sense of the need of God, and an exalted joy in singing His praise.

There are no known historical portraits of these poets, but imaginative representations, created in accordance with popular traditions, are to be found. Sculptures of **Appa** show him carrying in his hands a spud, a sort of garden tool, with which he used to scrape off grass from the stones of the temple courtyard.

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Cidambaram Temple

South Arcot
MADRAS.

EARLY AND LATE COLA—10th-13th CENTURY
KANAKA-SABHA—"The Golden Hall"

A Saivite centre of great fame, the Cidambaram Temple is dedicated to SIVA, 'The Lord of the Dance' **(Nataraja).** According to **Puranic** accounts and the sayings of Tamil saints, the origin of the temple goes back beyond recorded history and many are the romantic stories associated with this temple. The earliest known records are from the devotional songs of **Manickavasakar** a great sage who is said to have lived in the fifth century. Then there is the incident of King Simha-Varma who was attacked by a skin-disorder and so was styled Sweta-Varma, the white bodied king. It is said that he was cured by taking a bath in the **Sivaganga** tank within the temple and to have been turned into **Hiranya Varma**—the golden bodied king. Interestingly described in a passage from the **Kongadesa Rajakal** is the story of the vision of Vijayalaya Cola, who one day seated on the sea shore saw Siva and Parvati dancing together to the beat of the damaruka (a kind of drum). The king immediately caused to be dedicated the Kanaka Sabha or Golden Hall. Many great kings had a hand in the building of this temple and in their turn made additions to the structure. During the PANDYAN Period (A.D. 1100-1350) an important development in temple architecture took place. This was the erection of **prakarams** or high walls, with great **gopuras** (gateways) giving the appearance of a temple city.

The dance panels from the gopuras of Cidambaram and the sanctuary dedicated to Parvati are rich and valuable for their effective commentary in sculpture on the dance modes described by Bharata in his **Natyasastra.** These clearly demonstrate the different hastas, Karanas sthanas and angaharas.





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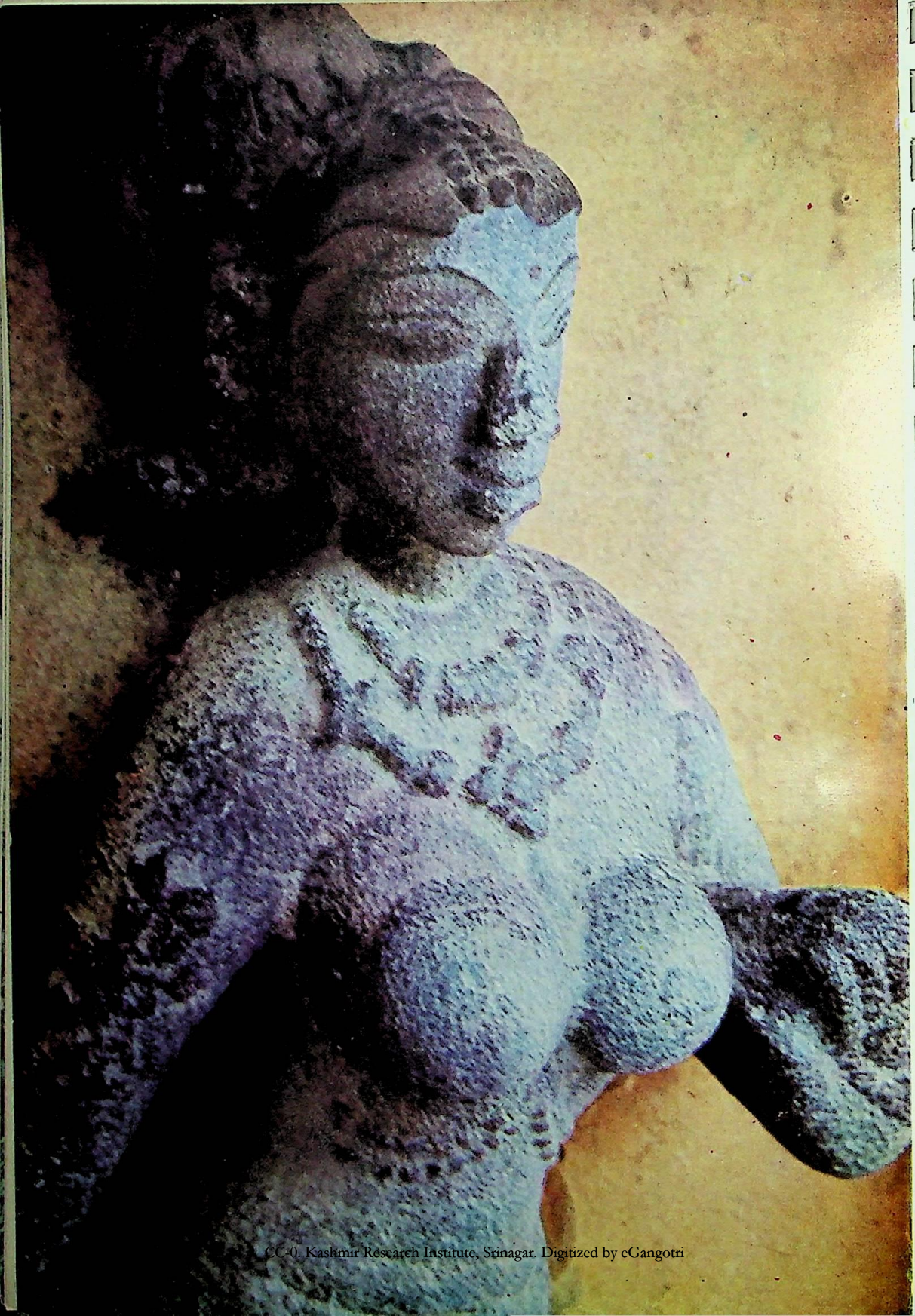
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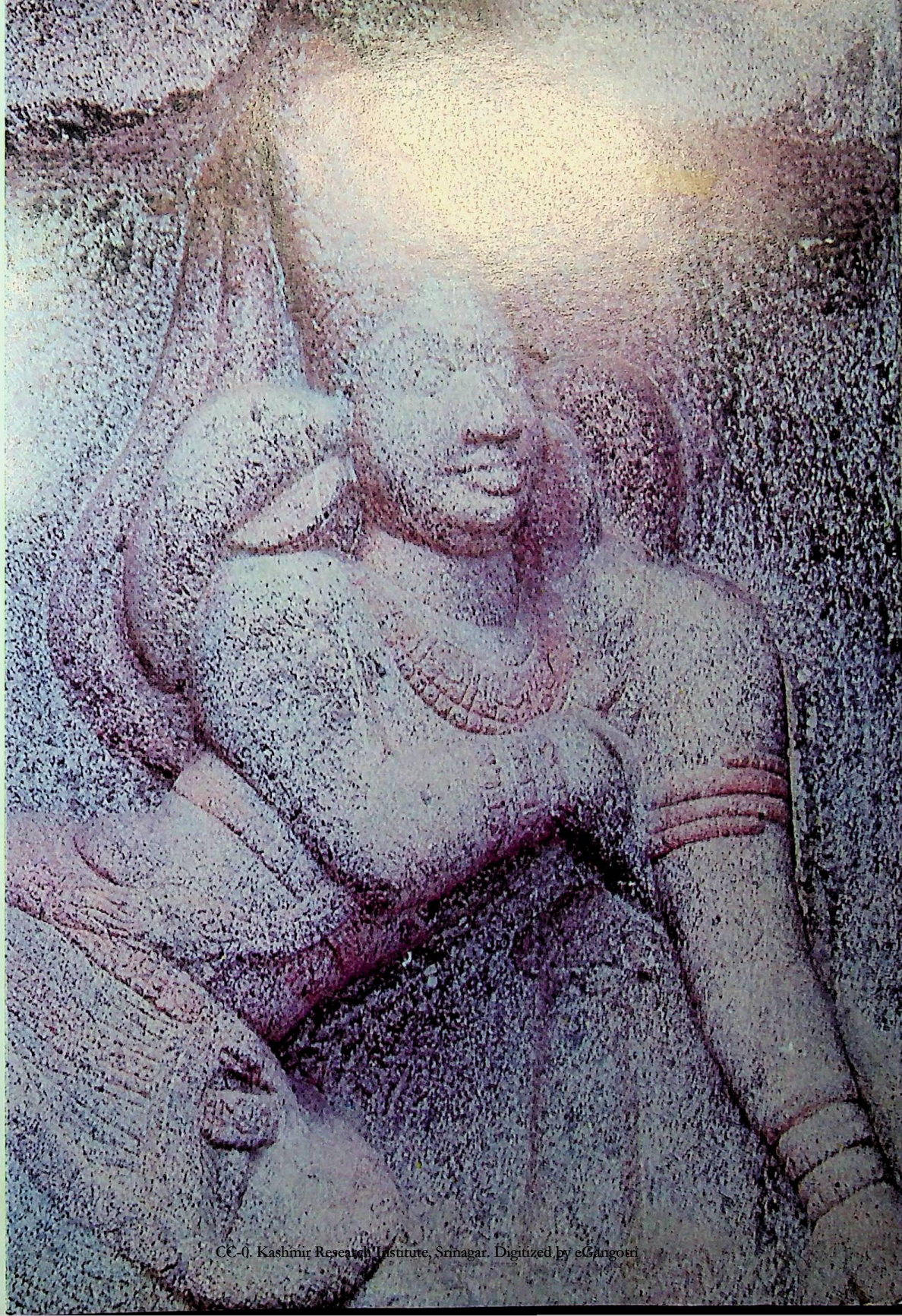
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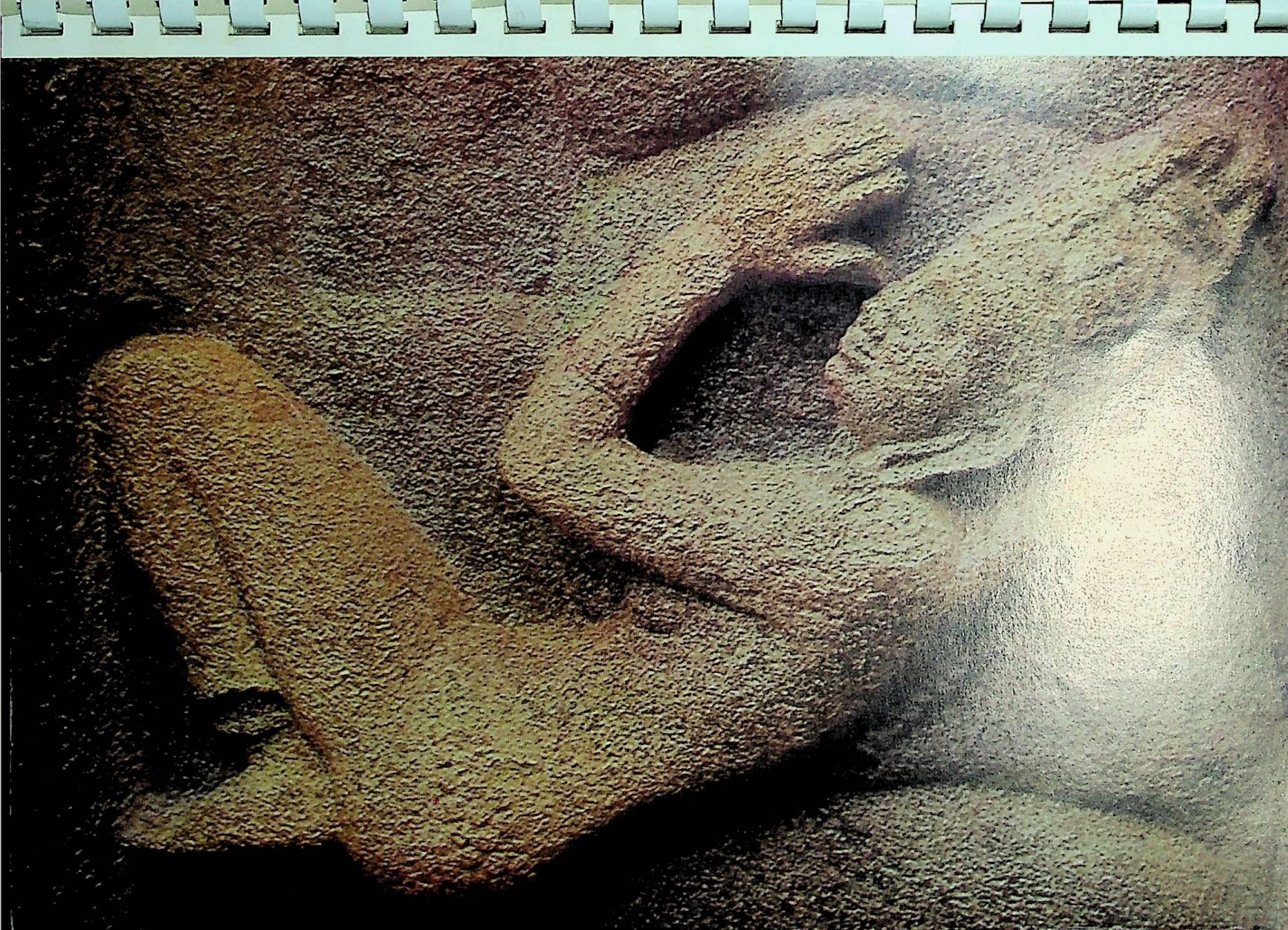
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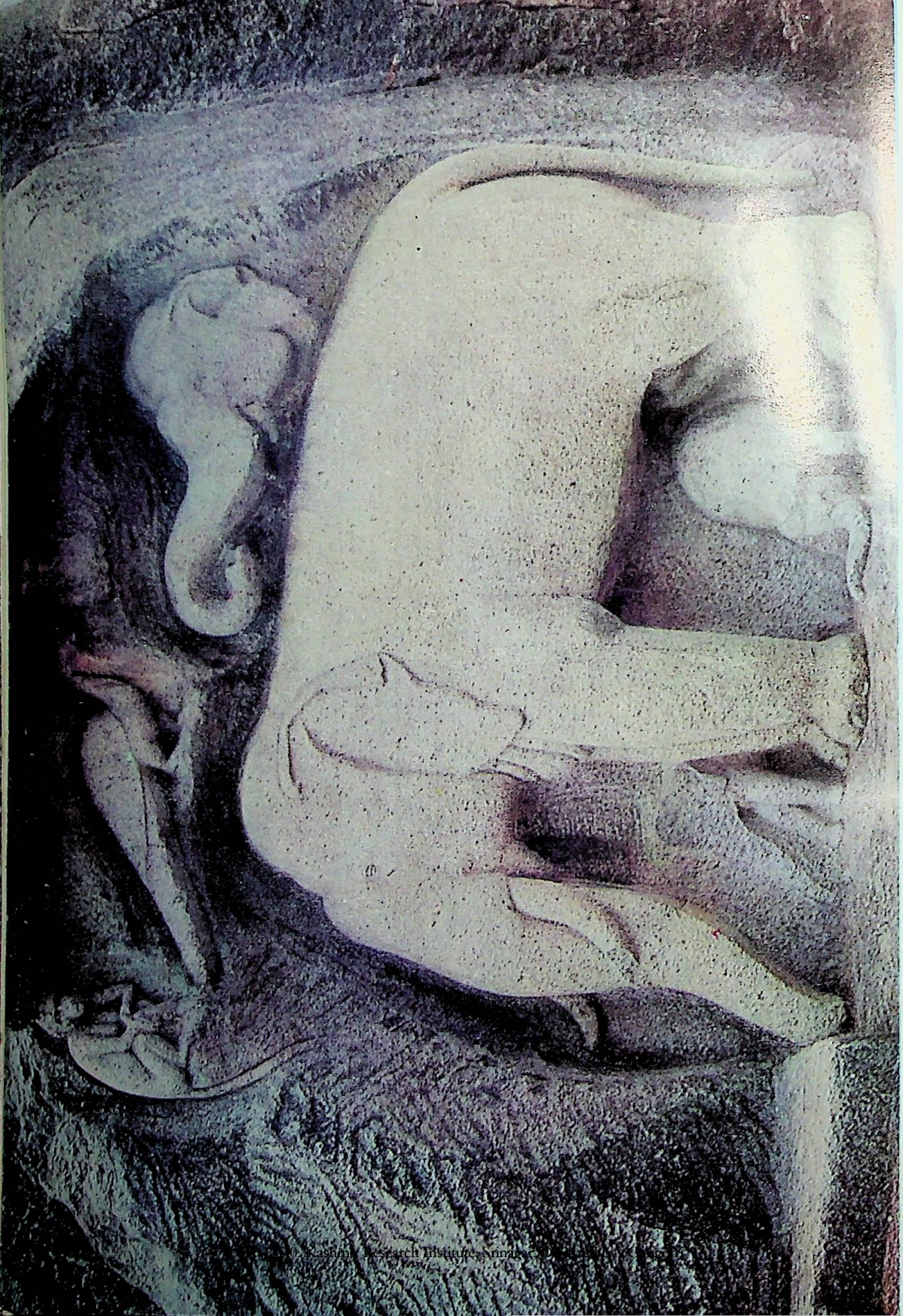
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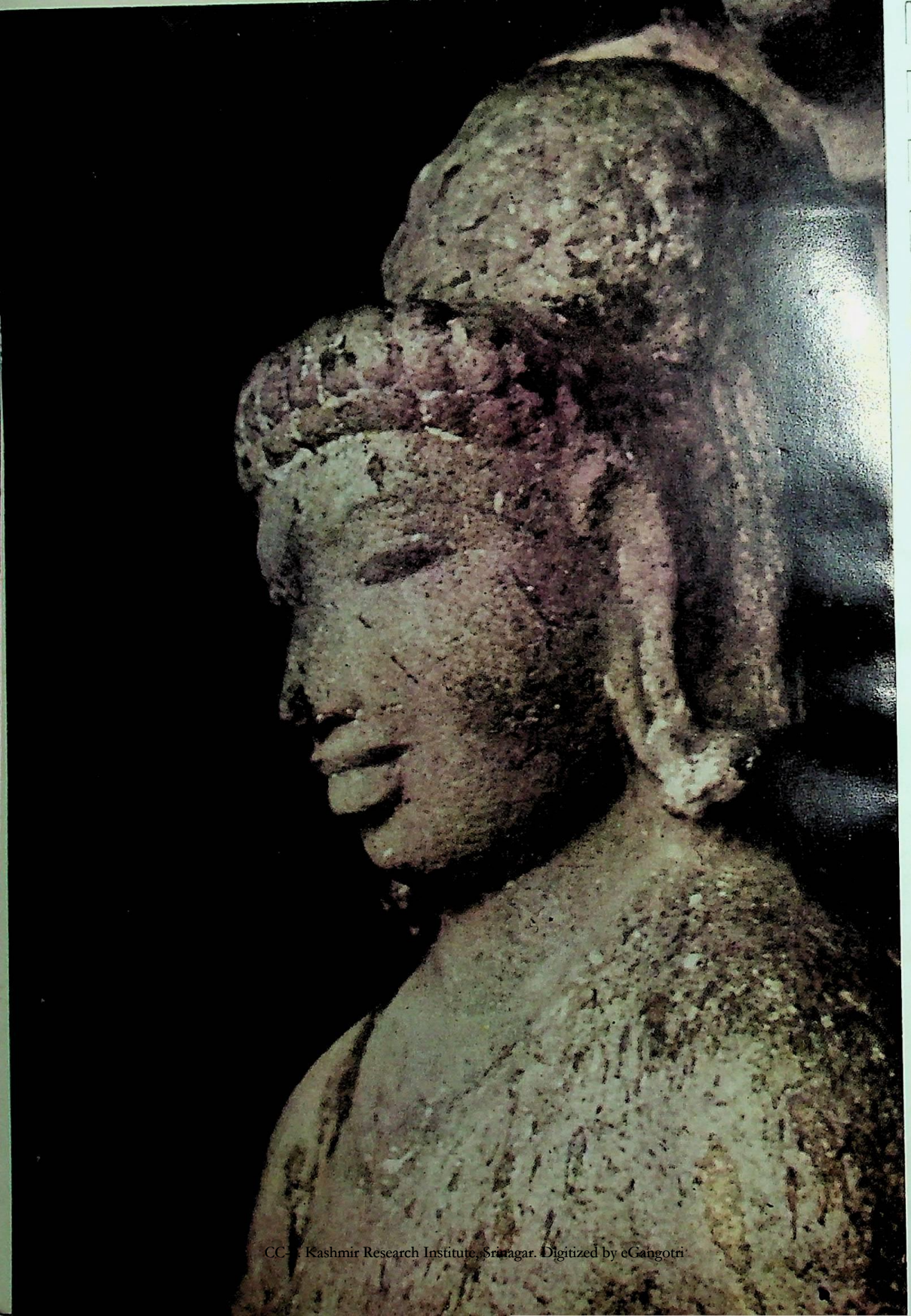
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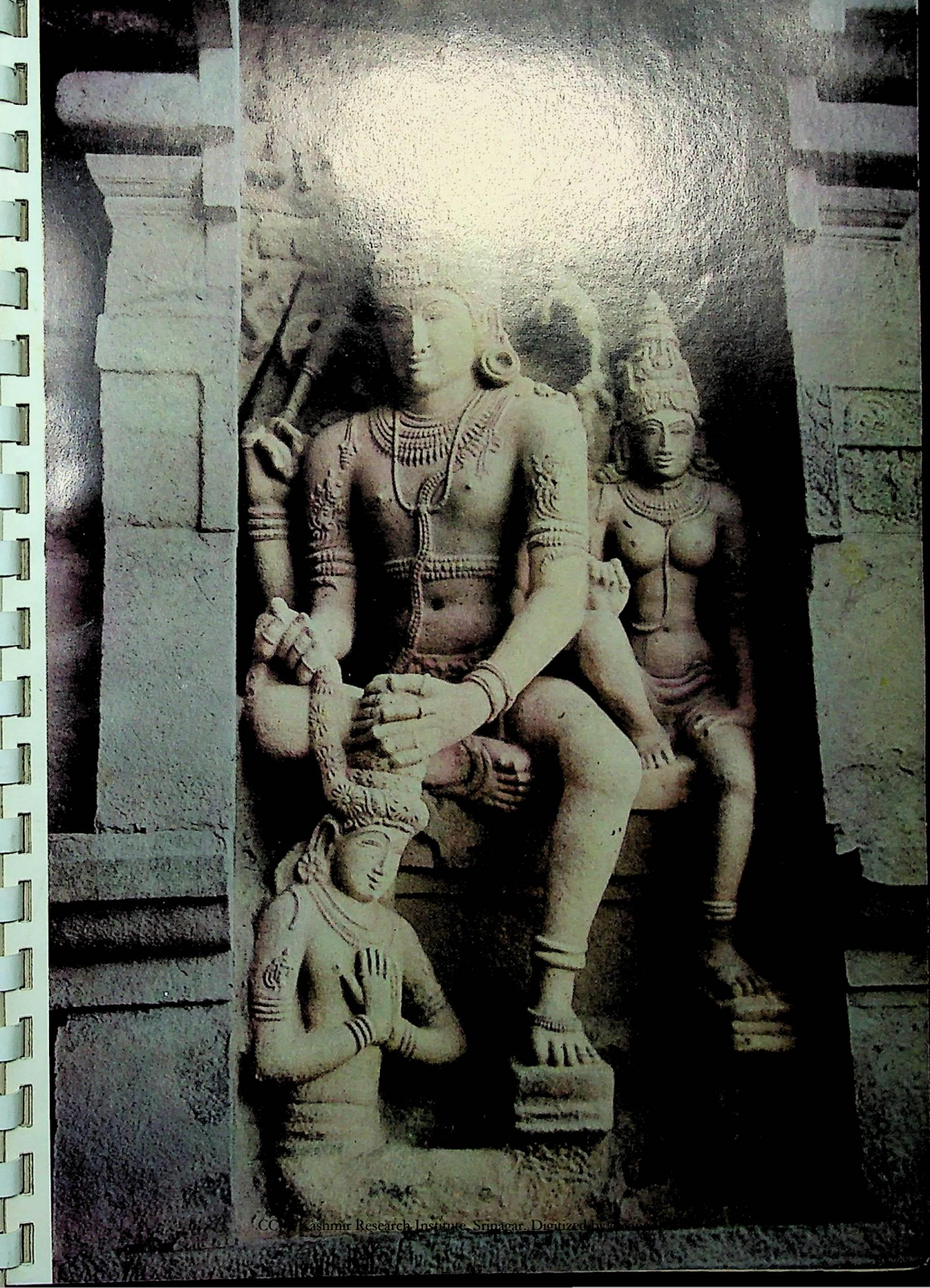
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TATA ENTERPRISES

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TATA SONS private LIMITED

(ESTABLISHED IN 1917)

TATA INDUSTRIES private LIMITED

(ESTABLISHED IN 1945)

Successor to a small trading firm founded by Jamsetji Tata in 1887, Tata Sons Private Limited, a private limited company, which owns Tata Industries Private Limited, has built up the largest single aggregation of Indian Industry with total financial resources of Rs. 397,00,00,000 (£297,750,000 or $833,700,000) a complement of 134,000 employees and an annual output of goods and services valued at Rs. 226,00,00,000 (£169,500,000 or $474,600,000). About 83% of Tata Sons' capital is held by philanthropic trusts endowed by members of the Tata family.

The New Delhi office of Tata Industries was established in 1942, and acts as a liaison with the Government of India and facilitates consultations with different Government departments on behalf of all Tata concerns and their associates.

Directors of Tata Sons : Lady Ratan Tata, Mr. J. R. D. Tata (Chairman), Mr. N. H. Tata, Mr. J. D. Choksi, Mr. D. R. D. Tata and Sir Jehangir Ghandy.

Directors of Tata Industries : Mr. J. R. D. Tata (Chairman), Mr. N. H. Tata, Mr. J. D. Choksi, Sir Jehangir Ghandy, Mr. D. R. D. Tata, Mr. P. A. Narielwala, Mr. S. Moolgaokar, Mr. K. C. Bakhle, Mr. R. D. Choksi, Mr. L. Sawhny, Mr. N. A. Palkhivala, Mr. J. R. Jenk, Mr. K. R. K. Menon, Mr. B. Sh. Saklatvala and Mr. S. K. Nanavati.

Bombay : Bombay House, Fort, Bombay 1.
Delhi : National Insurance Building,
Parliament Street, New Delhi 1.
Telephones : Bombay : 25 - 9141 and 25 - 1501/5.
Delhi : 43 - 141/3.
Telegrams : Bombay : TATASONS, Bombay.
TATIND, Bombay.
Delhi : TATIND, New Delhi.

CC-0. Kashmir Research Institute, Srinagar. Digitized by eGangotri

TATA SERVICES LIMITED

(ESTABLISHED IN 1957)

Tata Services Limited was formed for the purpose of extending to the Tata Group of Companies various services and facilities such as medical and health services, industrial health facilities, bureau of labour information, intelex and printogram, microfilming, canteen, central delivery department etc. The whole of this Company's share capital is held by the Tata and Associated Companies which avail of these services.

Bombay House, Fort, Bombay 1.
Telephone : 25 - 9141.
Telegrams : SERVICTA, Bombay.

CC-0. Kashmir Research Institute, Srinagar. Digitized by eGangotri

THE TATA IRON AND STEEL COMPANY LIMITED

(ESTABLISHED IN 1907)

Manufacturers of iron and steel materials.

Products : billets, structurals, rails, bars, plates, sheets, skelp and strip, wheels, tyres and axles; agricultural tools; crowbars, hammers, hoes, picks and beaters, shovels etc.; by-products; coal tar, sulphate of ammonia, benzol, toluene, etc.

The Company's raw materials come mainly from its own mines, quarries and collieries in Bihar and Orissa. The steel works are located at Jamshedpur (Bihar), originally a small jungle village and now a town of over 300,000, built, developed and administered by the Company.

Production in 1962-63 :	(m. tons)
Steel Ingots	1,799,000
Saleable Steel	1,413,000

The Company has large investments in ancillary companies, manufacturing products such as locomotives, diesel trucks, steel tubes and pipes, tinplate, materials handling and processing equipment etc. and in subsidiary companies engaged in raising coal and chromite, manufacture of refractories and re-rolling of steel.

Subscribed and paid-up capital as on 31st March 1963 Rs. 39,00,00,000 (£29,250,000 or $81,900,000).

Bombay House, Fort, Bombay 1.
Telephone : 25 - 9141 and 25 - 1501.
Telegrams : IRONCO, Bombay.

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THE INDIAN TUBE COMPANY (1953) LIMITED

The Indian Tube Company (1953) Limited is a joint enterprise of the Tata Iron and Steel Company Limited and Stewarts and Lloyds Limited, one of the largest makers of steel tubes in the world.

Since the Continuous Weld Tube Mill was formally inaugurated on 7th March 1956, the Electric Resistance Weld Tube Mill, the Cold Rolling Mill, the Seamless Tube Plant and the Pole Plant have gone into production. The combined output of these mills in a year of full production is 148,000 tons of steel tubes valued at approximately Rs. 23,00,00,000 (£17,250,000 or $48,300,000). The products include Continuous Weld Tubes for gas, water and steam and structural and mechanical tubes; Electric Resistance Weld Tubes for boilers, cycles, furniture, transformer and conduit; Seamless Tubes for high pressure steam and hydraulic applications, boiler and flue, oil linepipe and water well casing; Transmission poles for carrying electrical cables; and Cold Rolled Steel Strip.

An industrial licence has been obtained to install a new high speed Continuous Weld Mill with a capacity of 90,000 tons per year. When this new mill goes into production in 1965, the Company's capacity will increase further to nearly a quarter of a million tons per year.

The authorised capital of the Company is Rs. 12,00,00,000 (£9,000,000 or $25,200,000). Of this Rs. 6,60,00,000 (£4,950,000 or $13,860,000) have been subscribed and Rs. 6,08,00,000 (£4,560,000 or $12,768,000) called up.

41, Chowringhee Road, Calcutta 16.
Telephone : 44 - 2311.
Telegrams : ITEECEE, Calcutta.

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TATA-ROBINS-FRASER LIMITED

(ESTABLISHED IN 1962)

Tata-Robins-Fraser Limited is a joint enterprise promoted by the Tata Iron and Steel Company Limited and the Associated Cement Companies Limited in collaboration with Hewitt-Robins Incorporated, U.S.A., and the General Electric Company Limited, U.K., who are among the world's leading manufacturers of materials handling equipment.

The Company which was promoted in 1962 will manufacture a wide range of materials handling equipment and will also have a self-contained engineering division to undertake turn-key contracts for the entire designing and installation of all types of crushing, grinding, screening and conveyor systems for bulk material.

The plant which will be set up in Jamshedpur is expected to go into production towards the end of 1964.

7, Hulang Road, Jamshedpur 5.
Telegrams : TAROSER.

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BELPAHAR REFRACTORIES LIMITED

(ESTABLISHED IN 1958)

Belpahar Refractories Limited, a subsidiary of the Tata Iron and Steel Company Limited, was promoted in 1958 by the Steel Company in collaboration with Messrs. Didier-Werke, A.G. West Germany. The Company manufactures fireclay, silica, basic and other bricks and refractories at Belpahar in Orissa, and also operates a calcining plant in Madras. The plant, which is one of India's biggest and most modern, has an installed capacity of 82,000 tons of refractories per annum and an annual turnover of about Rs. 3 crores (£2,250,000 or $6,300,000).

The subscribed capital of the Company is Rs. 3.5 crores (£2,625,000 or $7,350,000).

Belpahar,
South Eastern Rly.,
Orissa.

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TATA ENGINEERING AND LOCOMOTIVE COMPANY LIMITED

(ESTABLISHED IN 1945)

The Company, now second largest under the Tata Management, having its factory at Jamshedpur, comprises three main divisions—Automobile, General Engineering and Foundries.

Automobile Division : The annual capacity of this Division is to be raised from 12,000 to 24,000 Tata Mercedes-Benz diesel vehicles; the first stage of the expansion to 18,000 vehicles per annum is already under way. Though the last to enter the automobile manufacturing field in India, the Company was the first to complete its manufacturing programme. It is expected that the indigenous content of Tata Mercedes-Benz vehicles will soon reach 90%.

General Engineering Division : Besides meeting the entire requirement of the Indian Railways for metre gauge steam locomotives, this Division produces industrial shunters designed and engineered by the Company's own engineers, excavators in collaboration with Harnischfeger Corporation, Milwaukee, U.S.A., paper and pulp making machinery in association with Karlstads Mekaniska Werstad, Karlstad, Sweden, a variety of pressure vessels and other welded and fabricated industrial equipment. The forging capacity of this Division is now being increased for the production of all types of forgings required for the Company's various lines of manufacture, particularly Tata Mercedes-Benz diesel vehicles.

Foundries Division : Comprises fully mechanised modern foundries for the production of a wide range of steel and iron castings. The Steel Foundry produces over 500 tons of heavy castings per month for the Company's use as well as for sale. The Alloy Iron Foundry supplies the special castings for the Tata Mercedes-Benz vehicles. The Heavy Iron Foundry produces large complicated castings including rolls for paper machinery.

The subscribed Share Capital of the Company is Rs. 12,00,00,000 (£9,000,000 or $25,200,000). It has issued Debentures of the value of Rs. 5,00,00,000 (£3,750,000 or $10,500,000). The total annual sales of the Company amount to Rs. 44,00,00,000 (£33,000,000 or $92,400,000). The number of employees of the Company is about 15,000.

Bombay House, Fort, Bombay 1.
Telephone : 25 - 9141 and 25 - 1501/5.
Telegrams : TATALOCO, Bombay.

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TATA-JOHNSON LIMITED

(ESTABLISHED IN 1960)

This Company was promoted by the Tata Engineering & Locomotive Company Limited, Bombay, and A. Johnson & Co., Stockholm, one of Sweden's largest industrial organisations, for the manufacture of large scale pulp and paper making machinery in India.

Tata-Johnson is primarily a projecting and sales organisation, and provides technical know-how, complete manufacturing data and designs in collaboration with the internationally reputed specialist firms like Messrs. Karlstads Mekaniska Werkstad, Sweden, AB Kamyr (associates of A. Johnson & Co.), Sweden, the Cellulose Development Corporation Ltd., England and others. Plant and machinery is manufactured at the Jamshedpur workshops of the Tata Engineering & Locomotive Co. Ltd.

The authorised Capital of the Company is Rs. 25,00,000 (£187,500 or $525,000).

Telegrams : PAPMACHINE, Jamshedpur,
Telephone : 403.
Jamshedpur - 10.

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THE CENTRAL INDIA SPG., WVG. & MFG. CO., LTD.

(ESTABLISHED IN 1874)

THE SVADESHI MILLS COMPANY LIMITED

(ESTABLISHED IN 1886)

THE AHMEDABAD ADVANCE MILLS LIMITED

(ESTABLISHED IN 1903)

THE TATA MILLS LIMITED

(ESTABLISHED IN 1913)

The Tata Textiles Group comprising the above four textile mills operates 6,850 looms and 322,632 spindles manufacturing a variety of cotton fabrics in grey, bleached, dyed, printed, mercerised and sanforised state in counts ranging from coarse to superfine. The total annual production exceeds 160,000,000 metres out of which 15,000,000 metres are exported to the world.

Subscribed capital Rs. 3,37,45,375 (£2,530,900 or $7,086,529). Labour force 21,000. Total annual sales Rs. 19,00,00,000 (£14,250,000 or $39,900,000).

Bombay House, Fort, Bombay 1.
Telephone : 25 - 9141 and 25 - 1501/5.
Telegrams : MILLSTAT, Bombay.
Telex : PR 57 (TATIND), Bombay.

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THE TATA HYDRO-ELECTRIC POWER SUPPLY COMPANY LIMITED
(ESTABLISHED IN 1910)

THE ANDHRA VALLEY POWER SUPPLY COMPANY LIMITED
(ESTABLISHED IN 1916)

THE TATA POWER COMPANY LIMITED
(ESTABLISHED IN 1919)

MANAGING AGENTS :
TATA HYDRO-ELECTRIC AGENCIES LIMITED

Bombay House, Fort, Bombay 1.
Telephone : 25 - 9141 and 25 - 1501/5.
Telegrams : HYDROCO, Bombay.
ANDHRAVAL, Bombay.
TATAPOWER, Bombay.

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TATA-EBASCO CONSULTING ENGINEERING SERVICES

(ESTABLISHED IN 1962)

An Indian Consulting Engineering firm established by the three Tata Electric Companies, the Tata Hydro-Electric Power Supply Company Limited, the Andhra Valley Power Supply Company Limited and the Tata Power Company Limited, in partnership with Ebasco India Limited, a wholly owned subsidiary of Ebasco Services Inc., U.S.A.

Tata-Ebasco undertake preliminary studies and feasibility reports, prepare complete designs and where necessary provide construction supervision of generating plants; also provide technical advice for the design and construction of transmission and distribution facilities for large inter-connected power systems as well as for industrial units. The firm make available technology in higher pressure and temperature ranges of the most modern and efficient thermal plants.

Bombay House, Fort, Bombay 1.
Telephone : 25-9141.
Telegrams :TATEBCOS, Bombay.

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THE TATA OIL MILLS COMPANY LIMITED

(ESTABLISHED IN 1917)

Manufacturers of laundry and toilet soaps, glycerine, oils and oilcakes, edible oils, industrial perfumes, eau-de-cologne, and other toilet products.

Subscribed capital Rs. 1,35,00,000 (£1,012,500 or $2,835,000). Total annual sales Rs. 13,94,00,000 (£10,455,000 or $29,274,000).

The factories are in Bombay, Tatapuram (Kerala State), Calcutta and Delhi.

Lakme Limited, a subsidiary of the Tata Oil Mills for manufacturing perfumes and cosmetics, in collaboration with Les Parfums Robert Piguet and Renoir of Paris, and Kolmar International of Milwaukee, U.S.A.

Bombay House, Fort, Bombay 1.
Telephone : 25 - 9141 and 25 - 1501/5.
Telegrams : TATAOILS, Bombay.
LAKME, Bombay.

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INDUSTRIAL PERFUMES LIMITED

(ESTABLISHED IN 1957)

A joint venture of Tatas and Roure-Dupont of Paris, established for the manufacture of aromatic chemicals, perfumery compounds and essential oils, and has its factory in Bombay.

Authorised capital Rs. 50,00,000 (£375,000 or $1,050,000). Issued capital Rs. 14,46,000 (£108,450 or $303,660).

Army & Navy Building, Mahatma Gandhi Road,
Bombay 1.
Telephone : 25 - 5527.
Telegrams : INDPERF, Bombay.

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TATA CHEMICALS LIMITED

(ESTABLISHED IN 1939)

Principal products are soda ash, caustic soda and sodium bicarbonate. Also manufacturers of common, vacuum and industrial pure salt, chlorine, bromine and bromides, marine by-products, zinc chloride, benzene hexachloride, copper oxychloride, copper sulphate and other chemicals essential to Indian industries, agriculture and public health. Expansion of the soda ash plant has been completed, making it the largest in the country. Issued capital Rs. 3,62,00,000 (£2,715,000 or $7,602,000).

The Works are at Mithapur, Western Railway, Gujarat State.

Bombay House, Fort, Bombay 1.
Telephone : 25 - 9141 and 25 - 1501/5.
Telegrams : TATAKEM, Bombay.

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TATA-FISON LIMITED

(ESTABLISHED IN 1957)

A public limited company sponsored by Tata Chemicals Limited and Fisons Pest Control Limited of England, engaged in the formulation, marketing and distribution of pesticides.

The Company handles agro-chemical and public health products of Tata Chemicals Limited, Fisons Pest Control Limited (England) and J. R. Geigy, S.A., (Switzerland).

The Company also looks after the interests of Whiffens (India) Private Limited, the pioneer manufacturers in India of emetine hydrochloride.

Issued capital Rs. 50,00,000 (£375,000 or $1,050,000). Total annual sales Rs. 2,25,00,000 (£1,687,500 or $4,725,000).

The Factories are at Bombay, Cochin, Calcutta and Agra.

Registered Office : Bombay House, Fort, Bombay 1.
Head Office : Union Bank Building, Fort, Bombay 1.
Telephone : 25 - 9141 and 25 - 6284/88.
Telegrams : TATFISON, Bombay.

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THE INVESTMENT CORPORATION OF INDIA LIMITED

(ESTABLISHED IN 1937)

Subscribed and paid-up capital Rs. 2,20,22,100 (£1,651,700 or $4,624,640). Debentures Rs. 1,00,00,000 (£750,000 or $2,100,000).

The following are companies either associated with or subsidiaries of the Investment Corporation :

INVESTA INDUSTRIAL CORPORATION LIMITED

NATIONAL EKCO RADIO AND ENGINEERING COMPANY LIMITED

THE INDIAN STANDARD METAL COMPANY LIMITED

INVESTA MACHINE TOOLS AND ENGINEERING COMPANY LIMITED

SASSOON J. DAVID AND COMPANY LIMITED

Ewart House, Bruce Street, Bombay 1.
Telephone : 25 - 1911.
Telegrams : VESCOR, Bombay.

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VOLTAS LIMITED

(ESTABLISHED IN 1954)

Voltas Limited, a public limited company promoted under the joint auspices of Tata Sons Private Limited and Volkart Brothers came into being on September 6, 1954, as successors to the Engineering and Marketing Divisions of Volkart Brothers. The authorised capital of the Company is Rs. 5,00,00,000 (£3,750,000 or $10,500,000) of which Rs. 2,55,00,000 (£1,912,500 or $5,355,000) is paid up.

Voltas have the largest network of any distribution company in India with numerous branches and regional offices strategically placed throughout the country. Each branch and regional Office has service and stocking facilities.

Voltas have six Engineering Product Divisions and two General Merchandise Divisions. The Engineering Product Divisions undertake not only the distribution of products, both of foreign and Indian origin, but also engineering, assembly, erection and servicing. The lines handled range from air conditioners to automatic looms, from motor starters to machine tools and from diesel engines to dumpers. They maintain a fully equipped service organisation to serve their clients throughout the country.

The two General Merchandise Divisions maintain sales organisations for consumer goods, industrial raw materials and accessories of foreign and Indian origin. The various lines handled include fine, heavy and industrial chemicals, bulk vitamins, processed foods, pharmaceutical specialities and antibiotics.

In addition, a new phase of Voltas' activity has been started with the creation of the Project Engineering Division which will act as the Technical Co-ordinator for various types of contracts in the chemical, metallurgical, process plant and other fields and also execute "packaged deals" or turnkey contracts.

Voltas also have a large Manufacturing Division which presently produces air conditioners and allied equipment, water coolers, agricultural implements, coal and ore mining equipment (including diamond drill bits), electric motor starters and switchboards. Various other products are scheduled for manufacture in the very near future.

The turnover of Voltas in 1961-62 amounted to Rs. 27,16,00,000 (£20,370,000 or $57,036,000). The present strength of the Company is about 4,700 employees of whom approximately 1,600 are technical personnel.

19, Graham Road, Ballard Estate, Bombay 1.
Telephone : 26-8131.
Telegrams : VOLTAS.

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THE INDIAN HOTELS COMPANY LIMITED

(ESTABLISHED IN 1902)

Owns and operates the Taj Mahal Hotel (Five Star) with its annexe, Green's Hotel. The Taj is one of the leading Hotels of the East, having about 250 rooms equipped with all modern amenities, the multi-purpose Convention Hall accommodating four to five hundred people, private banqueting rooms, the "Rendezvous"—a luxurious air-conditioned French Restaurant, and the "Gulmohr" at Green's serving Indian specialities.

The Hotel is ideally situated, overlooking the magnificent harbour of Bombay.

Subscribed capital Rs. 30,00,000 (£225,000 or $630,000).

Apollo Bunder, Bombay 1.
Telephone : 21 - 9101.
Telegrams : PALACE, Bombay.

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J. N. TATA ENDOWMENT

(ESTABLISHED IN 1892)

Founded by Mr. J. N. Tata to provide higher education abroad for Indian University graduates of exceptional merit.

Bombay House, Fort, Bombay 1.
Telephone : 25 - 9141.
Telegrams : TATAENDOW, Bombay.

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SIR RATAN TATA CHARITIES

(ESTABLISHED IN 1918)

Established under the Will of Sir Ratan Tata, the Sir Ratan Tata Charities have given away since its inception in 1918 upto the present about Rs. 1,79,25,156 (£1,344,386 or $3,764,283), in charities for the purpose of education, medical relief, relief of distress due to natural calamities, for social and industrial welfare and for various other objects of general public utility. The Trust has made a major contribution to the establishment of the National Metallurgical Laboratory.

Bombay House, Fort, Bombay 1.
Telephone : 25 - 9141.

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SIR DORABJI TATA TRUST

(ESTABLISHED IN 1932)

Sir Dorabji Tata Trust has a wide range of philanthropic activities and its disbursements, since its inception in 1932, amount to Rs. 3,83,00,000 (£2,872,500 or $8,008,364). It established and is connected with the following institutions:

Tata Memorial Hospital constructed in 1941, for cancer research and treatment. While the Hospital has been handed over to the Government of India since 1st April 1957, the Trust continues to be associated with the management of the Hospital.

The Tata Institute of Social Sciences, a pioneer institute in India for providing a full course of advanced training for social workers.

The Tata Institute of Fundamental Research founded with the then Government of Bombay for advanced research in physics, mathematics and allied sciences. Under a tripartite agreement, the Government of India, the Government of Maharashtra and the Sir Dorabji Tata Trust maintain the Institute. It has been chosen by the Government of India as the centre for all large scale programme of nuclear research in India and is supported with very substantial grants.

The Rural Welfare Board, constituted by the Trust, has undertaken welfare and development schemes in selected villages in Maharashtra and Gujarat. Under a scheme of medical relief in rural areas, which is financed by the Trust, the Board has set up 20 dispensaries in different parts of the country. It also conducts and supports eye-camps and prevention of blindness campaigns.

The Tata Blood Bank and Transfusion Service at the J. J. Hospital is a joint venture by the Dorab and Ratan Tata Trusts in collaboration with the Government of Maharashtra for providing a comprehensive blood bank service for the city of Bombay.

Bombay House, Fort, Bombay 1.
Telephone : 25 - 9141.
Telegrams : TATADOR, Bombay.

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LADY TATA MEMORIAL TRUST

(ESTABLISHED IN 1932)

This Trust, formed by Sir Dorabji Tata in memory of his wife Lady Tata, promotes research in diseases of the blood, principally by means of international awards made on the recommendations of an international advisory committee. A fifth of its income is expended on Indian awards for medical research, on the recommendations of an Indian advisory committee.

Bombay House, Fort, Bombay 1.
Telephone : 25 - 9141.

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THE COMMERCIAL PRINTING PRESS LIMITED

The Commercial Printing Press Limited does the Printing of Annual Reports, Dividend Warrants, Account Books, etc., as well as the publicity printing of the various Tata Companies, including Calendars and Diaries.

The Press produces the Marg Magazine which is the leading magazine of the Indian arts.

Of late the volume of work undertaken by the Press for outside firms and various Government Departments has considerably increased.

The Commercial Printing Press is one of the few presses in India which has a complete Designing, Photo Engraving, Photo Offset, Mechanical Composing, Automatic Letter Press, Binding and Despatch Departments.

Owing to increase in its volume of work, the Press will be moving by the end of this year, into a more spacious premises, specially built for housing some of the most uptodate printing-machines.

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34 - 38 Bank Street, Fort, Bombay 1.
Telephone : 25 - 3891/2.
Telegrams : TATAPRESS, Bombay.

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THE ASSOCIATED BUILDING COMPANY LIMITED

(ESTABLISHED IN 1921)

This Company was incorporated as a private limited company in 1921 with the object of housing the offices of Tata Sons Private Limited and associated companies. The Company owns Bombay House, the headquarters of Tata concerns.

The Company has an authorised capital of Rs. 90,00,000 (£675,000 or $1,890,000) of which Rs. 49,56,300 (£371,700 or $1,040,823) has been subscribed and paid up.

Bombay House, Fort, Bombay 1.
Telephone : 25 - 9141.

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TATA-FINLAY LIMITED

(ESTABLISHED IN 1962)

Tata-Finlay Limited was promoted in October, 1962, by Tata Sons Private Limited and James Finlay & Co. Limited of Scotland, for Blending, Packaging and Marketing Tea in packets in India and abroad. The Packet Tea Factory is located at Bangalore.

This Company is also embarking upon the manufacture of Instant Tea in powder form for export only. The Instant Tea Factory is being erected in the High Range of Kerala on one of James Finlay's tea estates.

The authorised capital of the Company is Rs. 3,00,00,000 (£2,250,000 or $6,300,000). The subscribed capital is Rs. 1,50,00,000 (£1,125,000 or $3,150,000).

Army & Navy. Building,
Mahatma Gandhi Road,

Telephone : 255526.
Telegrams : TATAFINTEA,
BOMBAY.

CC-0. Kashmir Research Institute, Srinagar. Digitized by eGangotri

TATA LIMITED, LONDON

(ESTABLISHED IN 1907)

Tata Limited are representatives in Europe of the Tata Group of Companies and its associates, and of other important industrial organisations and corporations in India and elsewhere. Their functions include the purchase, progressing, insurance and shipment of plant, equipment and stores; the recruitment of technical staff; the procurement of technical services; and the provision of information and advice on current industrial developments in the U.K. and Europe.

18, Grosvenor Place, London, S.W.I.
Telephone : Belgravia 8281 - 8.
Cables : TATALD London S.W.I.
Telegrams : TATALD London Telex.
Telex : 21501 (Tata London).

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TATA INCORPORATED, NEW YORK

(ESTABLISHED IN 1945)

Tata Incorporated are the representatives in the U.S.A. of all Tata Enterprises and other organisations in India for the purchase and shipment of plant, stores and equipment, sales of products and the engagement of technical staff.

425, Park Avenue, New York 22, N.Y.
Telephone : Plaza 1 - 5620.
Cables : TATAINC.

CC-0. Kashmir Research Institute, Srinagar. Digitized by eGangotri

TATA INTERNATIONAL A.G.
TATA A.G.

(ESTABLISHED IN 1961)

These Companies have been established by Tata Sons in Zug. Switzerland for promoting the export of commodities, semi-manufactured goods and ready-to-use products of Indian origin. All trading activities are carried out by a subsidiary company, called Tata A.G., which is concentrating on the development of sales in markets where Indian goods have so far not been sold methodically and in quantity. Where it is necessary to undertake further manufacturing and packaging in Europe, regional undertakings will be established by Tata International in partnership with European firms.

20, Postrasse, Zug, Switzerland.
Telephone : (042) 49055.
Telegrams : TATAG ZUG.
Telex : Switzerland 53521.

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ALLIED ENTERPRISES

THE ASSOCIATED CEMENT COMPANIES LIMITED

(ESTABLISHED IN 1921)

Paid-up Capital, as of 31st July 1962, Rs. 19,07,19,000 (£14,304,000 or $40,051,000).

THE NEW INDIA ASSURANCE COMPANY LIMITED

(ESTABLISHED IN 1919)

Paid-up capital, as of 31st December 1962, Rs. 1,42,42,000 (£1,068,150 or $2,990,820).

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CC-0. Kashmir Research Institute, Srinagar. Digitized by eGangotri

THE COMMERCIAL AND INDUSTRIAL EXPORTS LTD.

(ESTABLISHED IN 1963)

This Export House, recognised by the Government of India, will direct special attention to the promotion of difficult and non-traditional items to new markets.

It has been formed by The Tata Iron & Steel Co. Ltd., Tata Engineering & Locomotive Company Limited, Tata Chemicals Limited, The Tata Oil Mills Company Limited, The Tata Textiles Group, The Indian Tube Company (1953) Limited, Tata-Fison Limited, Voltas Limited, The New India Assurance Company Limited, Forbes, Forbes Campbell & Co. Ltd., Rallis (India) Limited, Bombay-Burma Trading Corporation Limited and Indian Plywood Mfg. Co. Ltd.

Ralli House,
21 Raveline St.,
Bombay 1.

Telephone : 26-1404
Telegrams : CIEL, Bombay
Telex : PR 73

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